Ancient INDIAN THEATRE

D. R. MANKAD



CHAROTAR BOOK STALL

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ANCIENT INDIAN THEATRE

[An interpretation of Bharata's second Adhyāya]

by

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To

Dr. Sushil Kumar De

with

Grateful feelings

ABBREVATIONS

ASS = Ānandāśrama Sanskrit Series

BORI = Bhandarkar Oriental Research Institute

DHA = Dictionary of Hindu Architecture

IHQ = Indian Historical Quarterly

NS' = Nāṭyaśāstra

RP = Raṅgapīṭha

RS' = Raṅgaśīrṣa

TSS = Trivundrum Sanskrit Series

PREFACE

The matter contained in this pamphlet was first printed in 1932 in The Indian Historical Quarterly (VIII, 3) under the caption 'Hindu Theatre.' I have now revised and enlarged it. Before this, Shri G. V. Pathak had dealt with the same subject in V. S. 1985 in a Gujarati Magazine 'Prasthāna.' Shri V. Raghavan also published a similar paper in Triveni in 1932, but I had no knowledge of that paper when I sent, in January 1932, my paper to the editor IHQ. So far as I know this is the first attempt to put this subject in book form.

The plans printed here were drawn by Shri R. J. Thakar according to my suggestions. I am indebted to him for this act of kindness.

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D. R. Mankad

SECOND EDITION

This has been revised and some notes and Appendix I are added in order to bring the discussion upto date.

Gangajalā Vidyāpith
ALIABADA (Saurashtra)
26-1-60

D. R. Mankad

ANCIENT INDIAN THEATRE

[*An Interpretation of Bharata's Second Adhyāya*]

IN this booklet I shall try to reconstruct the technical architectural nature of Ancient Indian Theatre as detailed by Bharata. The text of the *Nāṭyaśāstra* is very much confused and often inaccurate or inadequate, so is the commentary *Abhinavabhāratī*,[1] published in the Gaekwad Oriental Series. Yet, both the text and the commentary together give us some detailed idea about the theatre of those days.

Dr. P. K. Acharya has not given any useful information about the architecture of the ancient Indian theatre, in his excellent *Dictionary of Hindu Architecture*.[2] In the vast architectural literature known to ancient Indians,[3] there seem to be very few works which treat of the theatre and its details. I shall, herein, try to describe the theatre, as far as possible, in Bharata's own words, putting the necessary explanatory notes from Abhinavagupta within rectangular brackets: and I shall reserve my discussions and comments for the notes at the end of this volume. I subjoin three plans of the three varieties of the theatre as described here.

The Theatre

There are three types of the theatre (1) Vikṛṣṭa,[4] (2) Caturasra, and (3) Tryasra. Each of these types, again, may be divided into *Jyeṣṭha, Madhya* and *Avara* according to their measurements. Each type may be measured in Hastas or Daṇḍas (7-8) [Abhinava on the 8th verse, notes two opinions about these types. According to one opinion Vikṛṣṭa is Jyeṣṭha, Caturasra is Madhya and Tryasra is Avara. Second opinion divides each of the first types into Jyeṣṭha, Madhya and Avara, thus yielding nine types which when measured in Hastas or Daṇḍas would be eighteen in all.[5]]

Jyeṣṭha may be 108 hastas[6] in length, Madhya 64, and Avara 32. Out of these types, Jyeṣṭha may be used in the case of gods, Madhya in the case of kings and Avara in the case of ordinary people (9-11). [Abhinava explains: Jyeṣṭha may be used in the case of dramas where gods are heroes, as in Ḍima etc., Madhya when kings are heroes as in Prakaraṇa etc., and Avara when ordinary persons are heroes as in Bhāṇa, Prahasana etc.].

Out of all these types, Madhya is proper for mortals. (12) It may be 64 cubits in length and 32 cubits in breadth.[7] The theatre must not be bigger than this, otherwise, it will lose its accoustic properties. If the Maṇḍapa is very extensive, words uttered would become faint and indistinct. Also

facial expressions of the actors would become invisible due to the long distance. (20-23)

In constructing such a house, the soil must be first examined. It must be even, steady, hard and black or white. The whole field must be ploughed with a plough, and bones, nails, skulls and such other things must be taken out. Then in Puṣya constellation, it must be measured with a white string, which may be made of Kārpāsa, Balva, Muñja or Valkala and must have no joints. (29-34)

In dividing the Vikṛṣṭamahdya type of 64×32 cubits the following points should be noted. Its entire length of 64 cubits should be divided into two equal parts. The back part again should be divided into two. In this last Raṅgaśīrṣa[8] should be constructed, half to half. In the last portion Nepathyagṛha should be located.[9]. (39-41)

Thus after the foundation, walls may be constructed and the columns may be placed in Rohiṇī or Śravaṇa constellation. In this (I understand Raṅga by this and not the whole field) in the Agni corner the Brāhmaṇa stambha may be placed at the bottom of which white things like milk, ghee etc., may be thrown: in the Nairṛtya the Kṣatriya stambha with everything red, like clothes, garlands etc.: in the Vāyavya, the Vaiśya stambha with everything yellow and in the Īśāna, the Sūdra stambha with everything dark blue may be placed. Moreover at

the bottom of each column various metals, too, were to be placed. Then the columns, doors, walls and the toilet-room may be constructed. (49-59) (68)

On both the sides of Raṅgapīṭha, two Mattavāraṇīs should be constructed in harmony with the measurement of the Raṅgapīṭha (Fig. 1). It should have four columns.[10] [Abhinava explains: The Mattavāraṇīs may be square in form and 8×8 in measure. Apart from these two Mattavāraṇīs, Raṅgapīṭha will be 8×16.] These two Mattavāraṇīs and Raṅgapīṭha should be higher (than the auditorium) by one and a half cubit.[11] (69-70) After thus constructing the Mattavāraṇīs and Raṅgapīṭha, Raṅgaśīrṣa with six planks should be constructed.[12] [Abhinava explains: In the wall, common to Nepathyagṛha and Raṅgaśīrṣa two pillars, having a mutual distance of 8 cubits should first be placed. By their side, two other pillars, with a mutual distance of 14 cubits should be placed. These will be four: and the upper and lower beams; thus six.[12a]] At this place (of six beams) two doors (for the exit to, and entry from, the Nepathyagṛha) should be made. (75)

In filling up this (i.e. Raṅgaśīrṣa), earth without logs and grass may be used. This black earth must be dug with a plough drawn by two white bulls. The driver and the carriers should not be deformed. Thus the Raṅgaśīrṣa should be made. Surface should

not be kūrmapṛṣṭha or matsyapṛṣṭha. Raṅgaśīrṣa, clean like the surface of a mirror, is praised. In this (surface of the Raṅgaśīrṣa), vajras should be paved in the East, vaidūryas in the South, pravāla in the North and gold in the middle.[13] (75-80)

After thus completing the Raṅgaśīrṣa, woodwork may be commenced. It must have ūha, pratyūha, various birds and beasts, sālabhañjikā, nirvyūha, kuhara, vedikā, various other arrangements, yantra, jāla, gavākṣa pīṭha, dhāraṇī and kapotāli. It should be decorated by various columns supported on different kinds of pavements. (80-85)

After the woodwork, the walls should be completed. In doing so it should be noted that neither a column nor a nāgadanta nor a window nor a koṇa nor a pratidvāra should come just opposite a door.[14] (85-86)

The whole nāṭyamaṇḍapa must be cave-like[15] and it must have two bhūmis. (87) [There were various opinions about these two bhūmis. According to one view they were Raṅgapīṭha's higher and lower portions, like the modern cellar. (?) Second view was this : there must be another wall running all round the Mattavāraṇīs, just as there are two walls with an intermediate passage for circumambulation in a temple. These were the two bhūmis. According to still another view there was another maṇḍapa on the terrace; while others took it as advibhūmi

for the text reads thus: ***kāryaḥ śailaguhākāro dvi-bhūmir nāṭyamaṇḍapaḥ***. Abhinava's view seems to be like this: From the Raṅgapīṭha, whence the seats for the audience commence, to the exit-door bhūmis should be made, each one higher than the former, the last having a height equal to the height of the Raṅgapiṭha, so that the rows of the seers may not cover one another. There must be windows with gentle ventilation in the maṇḍapa so that it will be nirvāta, and the uttered voice will be properly heard. After constructing the walls in such a manner that they may not hinder the accoustic properties of the hall, they (walls) may be besmeared,[16] sprinkled over, and properly levelled, and then paintings may be drawn on them. Males, females, creepers etc. may be painted thereon (87–92).

Thus the Vikṛṣṭamadhya theatre[17] should be constructed. Now we shall discuss the nature of the Caturasramadhya type.[18] (93)

All the sides must be of 32 cubits each. (Fig. 2) All the details mentioned in the case of the Vikṛṣṭa-madhya may be resorted to in the Caturasramadhya too. The walls may be made of bricks. On the Raṅgapiṭha there must be ten columns strong enough to bear the burden of the maṇḍapa. (94-97) [Abhinava explains: The whole field (32×32) should be divid-ed, in its length and breadth, in eight parts, thus making 64 squares, (4×4 each). In the middle 4 squares of it, Raṅgpiṭha (8×8) should be made.[19]

cf. also IT by Gupta p. 37.

Behind it, there will remain a field, 12 cubits in breadth and 32 cubits in length, out of which Raṅgaśīrṣa (4×32) (with six beams) should be made. Behind it there may be made the Nepathyagṛha (8×32)] (Fig. 2).

[In this, four columns should be placed with regard to Raṅgapīṭha, at its four corners. Then one, four cubits distant from the Agni corner, on the south of it; and one, four cubits distant from the Nairṛtya corner, also on the south of it. Thus two. So also in the north. Then on the East (of the Raṅgapīṭha), two more columns, each four cubits distant from the Iśāna and Agni corners respectively. Thus ten.]

Outside these columns, seats of wood or bricks, for the spectators may be arranged like the series of steps. Each row must be one cubit higher than the preceding one, so that the spectators may have a complete view of the Raṅgapīṭha. (98-99)

In this Raṅga, first six columns and then eight columns should be placed. On these the pīṭha which is viddhāsya and 8 cubits in measure should be constructed. These columns must be strong enough to bear the load of the Maṇḍapa and decorated by śālastrī etc. (99-102) [Abhinava explains: Two columns mutually eight cubits distant and respectively four cubits distant from the two columns placed on the south of the Raṅgapīṭha should be

placed. Then one column should be placed four cubits distant from and on the south of the eastern column put by the side of the Āgneya column. Thus in the north too. Thus six.]

[Abhinava explains the details about the other eight columns thus: one column, on the north of the southern wall, four cubits distant from the wall and the column already placed, should be placed in the eastern direction. So also on the south of the north wall. Then two columns according to the parts of the Raṅga, four cubits distant from the eastern wall. Thus eight.[20]

The above view about the column-arrangement seems to be that of Śaṅkuka and others. Abhinava has also noted that according to some other writers these last columns should be in the Nepathyagṛha. Abhinava, moreover, quotes some verses incorporating the view of the Vārtikakāra: but these verses, as printed are so fragmentary in character that it is very difficult to get any clear idea about the columnation therefrom.

Calling this theatre (prekṣāmaṇḍapa) 'candrasahodara', according to the view of the Upādhyāya, Abhinava explains his (Upādhyāy's) view about the columnation thus: The theatre is divided in three parts, adhobūmi,[21] raṅgapīṭha and raṅga. The first ten columns should be placed in the *adhobhūmi*. I do not attempt to give its details here as, once more,

the commentary is fragmentary at this place. Then the next six columns should be placed on the Raṅgapīṭha thus: four columns, mutually eight cubits distant, should be placed at the four corners of the Raṅgapīṭha, which is 8×32. Then other two. Thus six. These (six) should be eight cubits distant. Then two tulās should be made in the Raṅgaśīrṣa which will be 4×32. In each of these tulās four columns mutually eight cubits distant, should be placed. Thus eight.[22]]

Then the Nepathyagṛha may be constructed. There, one door for entering into Raṅgapīṭha should be placed. Another door for the entrance of the people should be placed in front. The second door should be in the front of the Raṅga.[23] (103-109)

In the Caturasra, the Raṅgapīṭha should be of 8 cubits (8×8). Also two Mattavāraṇīs of the same measure as given before, should be made by the side of the Vedikā[24]. Raṅgaśīrṣa should be raised in the Vikṛṣṭa type and even in the Caturasra type. (105-107)

Now the characteristics of the Tryasra type. It should be tryasra i.e. triangular, in the middle of which the Raṅgapīṭha should be triangular only. In such a theatre, the door also should be in the same corner: and the other (door) should be made at the back of the Raṅgapīṭha. With regard to the walls, columns etc. in this type of the theatre the details as given for Caturasra should be followed. (108-111)

Comments and Notes

1. *Comments*

1. I shall, now, try to clarify the uses of the various parts of the theatre.

Nepathyagṛha and the auditorium do not require more comments. It was in the Nepathyagṛha that the actors did their 'make up.' It is likely that this green room had two parts—one for the male actors and the other for the female actors: and the two doors leading from the green room to the Raṅgaśīrṣa should be convenient from this point of view.

In the Raṅga or auditorium, there are one or two points which may be noted. It seems that in the Rectangular type, the sitting arrangement was sloping but on the ground. Slope given was 2′. But in the Square type, due to lesser floor area available, a tier-arrangement is recommended. In this type, according to the text, galleried seats or tiers should be made of bricks or mud, each rising by 1½′.

According to the measurements given in the text, in the Vikṛṣṭamadhya type, the Raṅga will be

48′×48′. This is the largest type recommended for men. An area 48′×48′ will accommodate about 500 to 600 spectators. It should be remembered that according to one view, there must be two storeys to the Raṅga, in which case the auditorium will accommodate about 700 spectators. But the text says that measurements may be in hastas or daṇḍas. Now one hasta is 1½′, but one daṇḍa is 6′. If we take the measurements in daṇḍa, Vikṛṣṭamadhya will have a Raṅga of 48×48 sq. daṇḍas i. e. 288′×288′, which will give a floor area of 82,944 sq. ft. This area can accommodate about 20,000 men. Further, the largest type admitted in theory is Vikṛṣṭajyeṣṭha, which will have a Raṅga of 54×54. If we take hasta measurement this will mean 81′×81′=6,561 sq. ft., accommodating 1,500 men; but if we take daṇḍa measure, it will mean a Raṅga of 324′×324′=1,06,976 sq. ft. which would accommodate about 25,000 men. One may doubt if ever such large theatres were actually constructed. Without giving any opinion about conditions in ancient India, I shall, here, point out that in ancient Greece auditoriums were made for 20,000 or 30,000 and in some cases for 80,000 men. Of course, such auditoriums had no roof and were mostly on hill-sides, so that sitting-arrangements could be made on hill-slopes. (See Encyclopaedia Britannica under 'Theatre-Greek.')

It is certain that there was a wall between the Nepathyagṛha and Raṅgaśirṣa. In front of the Nepathyagṛha, there were two portions, one called Raṅ-

gaśirṣa and the other called Raṅgapiṭha. We must first fix up the dimensions of Raṅgaśirṣa.

In the diagrams that I have given, I have shown Raṅgaśirṣa (RS), at the back of the Raṅgapiṭha (RP). But Shri Raghavan has, in his diagram, shown RS to be 8×8 sq. hastas and has located it just in the centre at the back of the RP. In so far as śirṣa and piṭha imply a metaphor of the human body, Shri Raghavan's view does seem to be plausible. I think that in fixing the dimensions of the RS, the following considerations cannot be lightly set aside.

(1) Abhinava, at one place, says 'aṣṭahastam raṅgaśirah (p. 57), which may mean that RS was 8 hastas square.

(2) According to Abhinava RS was used as under:

अष्टहस्तं रङ्गशिर: प्रविशतां पात्राणां चान्तर–स्थानं नाटयमण्डपस्य ह्युत्तानसुप्तवदवस्थितस्य रङ्गपीठमुख्यं तदष्टहस्तं शिर: (P. 57).

Again it is said:

तत्पात्राणां विश्रान्त्यै आगच्छतां च गुप्त्यै रङ्गस्य शोभायै रङ्गशिर: कार्यम् । (P. 63).

According to this, RS has the following uses: (1) Waiting-place for the characters which are about to enter, (2) retiring-place for the charac-

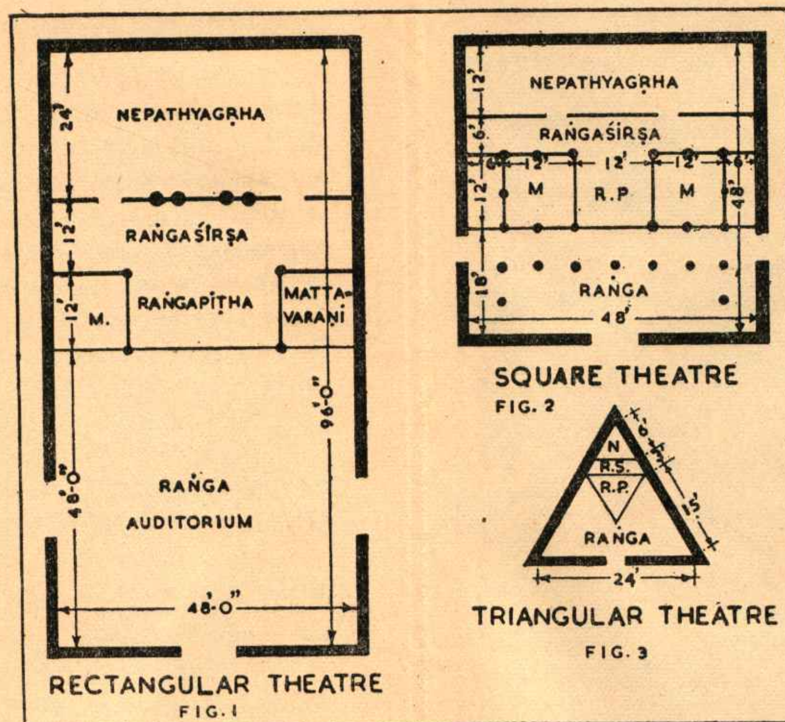
I Ancient Indian Dramaturgical texts recognise three main types of: Theatre, viz., Vikṛṣṭamadhya or Rectangular (96′ × 48′ – Fig 1), Caturasra or Square (48′×48′ – Fig 2) and Tryasra or Triangular (Fig 3 – all sides 24′). One text recognises a circular or Vṛtta type also.

II The theatre was divided into the following parts:

(1) Nepathyagṛha or Green Room. This had two doors leading to Raṅgaśīrṣa.

(2) Raṅgaśīrṣa, Raṅgapīṭha and Mattavāraṇīs – These formed the Stage proper, where the actors waited, musicians sat and the characters acted their parts. For details see pp. 12 ff. Exact use of the Mattavāraṇīs is not known, however see p. 32.

(3) Raṅga or Auditorium, where the spectators sat. For details see p. 10–11.



Block, by courtesy Birla Vishvakarma Mahavidyalaya.

III Readers are requested to note the following points while consulting the figures.

(1) Back of the Mattavāraṇīs, which is shown in Fig 1 and 2 by a black line, had a wall. See p. 15.

(2) Musicians sat in front of the śaddāruka. For details see p. 13 and 34.

(3) In Figure 3, there are five rows of columns. They form three sets, but the distinction between these sets has not been clearly shown in the figure. The first set has ten columns, second has six and the third has eight. These may be distinguished as under:

First set (ten cols.)—1st row: 2nd, 3rd, 4th and 5th. 3rd row: 2nd, 3rd, 4th and 5th. 4th row: 2nd and 5th.

Second set (six columns)—1st row: 1st and last. 3rd row: 1st and last. 4th row: 2nd and 5th.

Third set (eight columns)—2nd row: all (2nd and 3rd doubtful): 4th row: 1st and last. 5th row: both.

(4) Four columns of the śaddāruka are shown in Fig 1, in the back wall of the RS′, between the two doors. They are not shown in Fig 2, but they should be there.

ters which exit and (3) the decorative portion of the theatre.

Abhinava has called RS to be the decorative portion of the theatre and I think that this is with reference to ṣaḍdāruka. On the front wall of the green-room, in the space between the two doors, (the space which was 8 hastas long) a decorative wooden panelling with four pillars was to be made. This decorative wooden panelling is called ṣaḍdāruka. The length of this panel was 8 hastas. This formed the back-ground of the RS. This would lend support to RS being 8 hastas square.

Thus from the viewpoint of the ṣaḍdāruka and the metaphor of human body lying flat, RS seems to be 8×8 sq. hastas.

But let us consider further. In Adhyāya Fifth, Abhinava has said that the musicians must sit between the doors of the Nepathyagṛha. That is, the musicians will sit just in front of the ṣaḍdāruka. Musicians were about 10 in number, thus - 1 mārdaṅgika, 2 paṇavikas, 1 gāyana, 1 vaiṇika, 2 Vanśakārikas and at least 3 Gāyakis (plural gāyakyah is used.) Out of these at least six men will sit in front of the ṣaḍdāruka. If RS was 8×8 sq. hastas, and was located just in front of the ṣaḍdāruka, a large portion of it, will be occupied by these musicians.

But Abhinava says that RS was also used as a waiting-place for the characters who were to enter

or exit. I think that the area 8×8 sq. hastas in front of the ṣaḍḍāruka will be altogether unsuitable for this purpose. It is impossible that an area 8×8 sq. hastas can accommodate 6 or 10 musicians plus the actors who had to wait. Moreover, it will be most improper if the actors wait just in the middle portion, which is the most decorated part of the theatre.

I, therefore, think that the actors must have waited in the space located at the back of the Mattavāraṇī's and the whole field at the back of the RP was called RS'. At least, that seems to have been the case in the days of Abhinava.

Now, it is said that RS', in the Vikṛṣṭamadhya type should be higher than RP by 1½ hastas. There is no clear evidence, but looking to the whole plan, I think that only the area of 8×8 sq. hastas in front of the ṣaḍḍāruka was raised up and the sides were on the same level as the RP, and it was on this raised platform of 8×8 sq. hastas, that the musicians sat.

Let us in this connection remember one other thing. In the fifth Adhyāya, Abhinava says (p. 212)

तत्र यवनिका रङ्गपीठतच्छिरसोर्मध्ये ।

This means that there was a curtain between RP and RS'. While explaining the items of Pūrvaraṅga, NS' talks of some items as being

performed behind the curtain and others outside the curtain. Abhinava explains that the nine items upto āsārita were performed inside the curtain, then the curtain was lifted and then the other items were performed. Items to be performed behind the curtain were trying the voices of the musicians and tuning up of the musical instruments. All this shows that there was a curtain between the RP and RS' and this curtain is known even to the NS' itself.

It has been prescribed that on the two sides of the RP, there must be two Mattavāraṇis, each 8×8 sq. hastas. At the four corners of these Mattavāraṇis, there were four pillars. Were the Mattavāraṇis separated from the RP by walls ? On one side of each of the Mattavāraṇis, there will be the side wall of the whole building. In the front of the Mattavāraṇis, there can be no wall. Nor, I think, was there a side wall between the central portion of RP and Mattavāraṇis. But I feel that there was a wall at the back of the Mattavāraṇis, the wall being 8 hastas long. It is behind these walls, that the actors will have a waiting place. Abhinava has used āgacchatām *ca guptyai*. The word *gupti*, I think, shows clearly that the actors used to wait or retire behind the back walls of the Mattavāraṇis. Then only can they be invisible to the audience.

According to Dr. Subba Rao (P. 438), Mattavāraṇi is not a portion of RP, but is a line of intoxicated elephants, with four posts for tying their legs.

He means that in the front of RP i.e. in the front of the platform, there is a decoration made by a running line of elephants and that is Mattavāraṇi.

Looking to the etymological sense of Mattavāraṇi (मत्त = with rut and वारण = elephant), Dr. Subba Rao's view seems to be reasonable. But there are two objections to this. One is the compound चतुस्स्तम्भसमायुक्ता and the other is the word पार्श्वे. A decorative line of elephants need not have four pillars (स्तम्भ). Therefore he proposes to emend स्तम्भ to स्तम्ब, and takes it to mean post (to which the legs of the elephant are tied). This emendation is not warranted. Again according to him, the decorative line is to be on the front wall of the platform (RP) but the word पार्श्वे (रङ्गपीठस्य पार्श्वे तु कर्तव्या मत्तवारणी) means side and not front. He has therefore twisted the sense by saying that every rectangular block has four sides and front wall is also a side and the word पार्श्वे is used in this sense. I am afraid that this is too much twisting. पार्श्वे cannot mean front.

I am therefore, content to retain my interpretation of Mattavāraṇi, which has the clear support of Abhinava.

Dr. C. B. Gupta agrees with me in this regard.

Thus the arrangement will be as under. Between RP and RS', from both the ends there will be a wall 8 hastas long and in between, there will be a space of 16 hastas, where there will be a curtain, which is the curtain referred to by Abhinava as being between RP and RS'.

The Vikṛṣṭamadhya, thus, will have these parts. Auditorium (Raṅga) = 32×32 sq. hastas. Raṅgapīṭha proper (8×16) with a curtain at the back 16 hastas long. Two Mattavāraṇis on the two sides of RP, each 8×8 sq. hastas. These Mattavāraṇis will have one side wall and one back wall. At the back of this (i. e. RP and Mattavāraṇis taken together) there will be a space 8×32 sq. hastas, called RŚ, out of which the central portion of 8×8 sq. hastas will be a raised platform one hasta higher than the RP. At the back of this RS', there will be a Nepathyagṛha 16×32 sq. hastas. In the front wall of this Nepathyagṛha on the side of the RS', exactly in the centre there will be a decorative wooden panel (the ṣaḍdāruka) with four vertical pillars and two horizontal beams.*

The stage, thus arranged, will present a pleasant sight. Exactly in the centre, in a recess there will appear the decorated ṣaḍdāruka. Then nearer to the audience by 8 hastas, there will be the two back

* Mr. Monomohan Ghosh. (IHQ June, 1933.) thought that RP and RS' were identical and not two distinct parts of the theatre. But I have shown that it is not so (IHQ Dec, 1933.) I have discussed the whole position in Appendix I.

walls of the Mattavāraṇis. These back walls also will be decorated by various designs etc. In between, there will be a curtain 16 hastas long. This curtain, when raised will exhibit the 8×8 platform in a recess with the musicians all properly seated on it.

The explanation of ṣaḍdāruka is given by me in accordance with what Abhinava has said. Dr. Subba Rao interprets this from the constructional point of view thus.

"Looking at it constructionally, the Raṅgapīṭha has its floor and its head, the Raṅgaśīrṣa.† To support the latter over an area of $48' \times 24'$ in the Vikṛṣṭa type and $48' \times 12'$ in the caturasra type, it is essential that the Raṅgaśirṣa must be provided with cross-braced frames. These admit of small sections of timber to be joined together to result in a strong support, otherwise requiring a huge piece of timber. This involves 6 pieces of timber as per sketch No. 5 and is a real षड्दारुक, necessary and useful for the support of Raṅgaśīrṣa. Modern mathematical analysis of framed structures conclusively reveal that cross-bracing (involving 6 pieces—two horizontals, two verticals and two diagonals i. e. (षड्दारुक) is meant to combat a reversal of stresses. It is well-known that reversal of stresses is due to moving superloads. It is obvious that in नाट्य the performer has to move over the entire stage, not lightly but with heavy thumps and not once in a way, but many times in quick

† Here he has taken RP and RS' as distinct.

succession. The consequent reversals of heavy stresses call for a framed support, properly cross-braced. The ancients of India were certainly adepts in the use of timber. It, therefore, needs neither effort nor hesitation to suggest that षड्दारुक should be nothing but a frame with cross bracing. षड्दारुक gives necessary strength and by connecting the upper and lower floors of the द्विभूमि by the use of दारु (timber) gives the रङ्गशीर्ष that resonant qualities, it very essentially needs from the accoustic angle".

This is a very plausible interpretation and we may agree with it. Only, it presupposes wooden flooring of the stage. If we believe that the ancient Indian stage had wooden flooring, the above explanation of ṣaḍdāruka seems to be quite plausible. I have retained my original explanation, because it is based on Abhinava and represents one view. This is another.

(2) I shall, now, place before the learned world two or three points for clarification:

(i) The question whether our theatre had a roof or it was, like the Greek theatre, open overhead, has not been touched by the *Nāṭyaśāstra*; but there are indications which would force us to admit the existence of some kind of roof. In the section on column-arrangement the *Nāṭyaśāstra* requires the columns to be *śastā maṇḍapadhāraṇe* (2, 94) and *dṛḍhānmaṇḍapadhāraṇe* (2, 97), which would indicate that there was a roof. This is corroborated by the fact that Bharata praises a śailaguhākāra (2, 84)

theatre, which, too, would suggest a roof: and Abhinava, in explaining, why the theatre should not be too wide or too narrow, stresses on the point of its properties of resounding (*anuraṇana* p. 54), which again points to a roof. The Nāṭyaśāstra itself frequently uses the term *nāṭyamaṇḍapa* for the theatre. All this, I think, shows that there was a roof to our theatre.

(ii) The position of curtain in our theatre is doubtful, for the *Nāṭyaśāstra* has no specific statement with regard to it. Neither the term 'paṭī' nor the term 'yavanikā' occurs in the second Adhyāya, though 'yavanikā' is apparently, known to the *Nāṭyaśātra*, as it occurs at 5, 11–12. Of course this may suggest an earlier character of the contents of the second Adhyāya. Though I do not know on what grounds Keith and others put the curtain between Raṅgaśīrṣa and Raṅgapīṭha, I have come across a reference in Abhinava's commentary explaining its position thus: *yavanikā raṅgapīṭhatacchirasormadhye* (p. 212), but there is no reference which gives it a character of parting from the middle. I think, this character given by European scholars to 'paṭī,' in explaining stage-direction 'apaṭīkṣepeṇa', has no ground. Moreover it is believed that the word 'yavanikā' takes its origin from the practice of using foreign cloth for the curtain. In this connection Dr. S. K. De writes to me: "I have found in some Mss. and printed texts of some Sanskrit dramas, the word 'yavanikā' is given as 'yamanikā'....I suppose that this is the true

form of the word, as the word then etymologically, would mean 'a covering or a curtain' from root yam, to restrain." I think that the above suggestion is probable for there is no sense in deriving yavanikā from the above-mentioned practice. If the idea of curtain was not borrowed from the Greeks, why should the material be borrowed? There is, by the way an attempt made to derive 'yavanikā' from root yu, yunoti āvṛṇoti anayā iti (Commentary to *Kuṭṭanīmatam*, ed. by T. M. Tripathi p. 359).*

In this connection there is one other doubtful point. Had our theatre more than one curtain at any time or was the curtain ever raised? Dāmodargupta in the *Kuṭṭanīmataṃ* describes the performance of Ratnāvali, wherein, the following occurs: The king with Vidūṣaka is on the Raṅgapīṭha. Two maids come and after much dancing and delivering the message to the queen, go way—*babhūvatur javanikāntarite).* After that the queen's entrance is thus described: *apanītatiraskariṇī tato'bhavannṛpasutā samaṃ ceṭyā*. What does this mean? The commentator says: *apanītā tiraskariṇī dūrikṛtā pātrācchādakajavanikā yayā tādṛśī abhavat.*[29]

Was the curtain, then, actually dūrikṛta or apanīta? It seems the word apanīta, in the text, is unmistakable. May it be that the curtain was actually removed wholly at some time in the progress of the act? We often find in the extant Sanskrit dramas the

* In an article called 'The Curtain in Ancient Indian Theatre' Published in Bhāratīya Vidyā vol. ix 1948, Dr. De has discussed this question at length.

stage-direction 'nepathye.' Now if the curtain, which was supposed to be between the Raṅgapīṭha and Raṅgaśīrṣa, was down all the while what would be the propriety of the word 'nepathye'? Nepathyagṛha, as we know, was situated behind Raṅgaśīrṣa; and as Raṅgaśīrṣa would be divided from Raṅgapīṭha by the curtain, it would be the place where, if the curtain was down all the while, speeches from behind the curtain should be uttered. But this apparently cannot be meant by the word 'nepathye,' which must refer to Nepathyagṛha. Therefore the stage-direction 'Nepathye' must have come into vogue at a time when curtain was raised: or may it not, more probably, be reminiscent of a time when our theatre had no curtain, which then we shall have to take as added later on? This last alternative is more probable because according to the original plan of the theatre as given in the second Adhyāya, it had no place in the theatre.

That there was no drop-curtain to our earliest theatre seems to be clear enough, from the peculiar ending of the acts in our extant dramas. Our acts never ended with any incident which may be called dramatic or sudden as is often the case in our modern dramas. Prof. Hudson has drawn attention to the similar condition of the Greek theatre and the acts in all our Sanskrit dramas end usually by some description of the time of the day or by some other quiet suggestion to the characters on the stage to exit. This peculiar tame endings of our acts are due to the absence of the drop-curtain.

(iii) There is one passing reference in *Nāṭyaśāstra* which puzzles me to some extent. In 13th Adhyāya, which has been designated by Abhinava as Kakṣyādhyāya, though in the printed copies we find it called as Karayuktidharmīvyañjaka, it is stated:

ये नेपथ्यगृहद्वारे मया पूर्वं प्रकीर्तिते।
तयोर्भाण्डस्य विन्यासो मध्ये कार्यः प्रयोक्तृभिः।
कक्ष्याविभागो निर्देश्यो रङ्गपीठपरिक्रमात्।
परिक्रमेण रङ्गस्य ह्यन्या कक्षा भवेदिह।
कक्ष्याविभागे ज्ञेयानि गृहाणि नगराणि च।
उद्यानारामसरितस्त्वाश्रमा अटवी तथा।
पृथिवीसागरश्चैव त्रैलोक्यं सचराचरम्।
वर्णनैः सप्तद्वीपाश्च पर्वता विविधास्तथा।
आलोकश्चैव लोकश्च रसातलमथापि वा।
दैत्यानामालयश्चैव गृहाणि च वनानि च।
नगरे च वने चापि वर्षे वै पर्वते तथा।
दूरं वा सन्निकृष्टं वा देशन्तु परिकल्पयेत्।
पूर्वं प्रविष्टा ये रङ्गे ज्ञेयास्तेऽभ्यन्तरे बुधैः।
पश्चात् प्रविष्टास्ते ज्ञेयाः कक्षाभावे तु मध्यतः।
तेषां तु दर्शनेच्छुः सन् प्रविशेद् रङ्गमण्डलम्।
दक्षिणाभिमुखः कुर्या......दालनिवेदनम्।

While explaning the two doors from Nepathyagṛha, Abhinava points out that these should be placed kakṣyāvibhāgena. What is this kakṣyā? Was Raṅgapīṭha actually divided into certain parts to represent different places, as enumerated above in verses 4-7? But then the third verse which seems to mean that in the absence of kakṣāvibhāga it

should be shown or represented (nirdeśya) by means of circumambulation on the raṅgapīṭha or raṅga, which term is here used in the sense of raṅgapīṭha, goes against this. The usual stage-direction 'parikramya,' so frequently seen in our Sanskrit dramas would support this. The same absence of kakṣāvibhāga is indicated by verse 8, wherein it is stated: "As there are no kakṣās, those characters who enter first should be considered as in the inner apartment, those who enter afterwards would be in the outer apartments and those who enter still later should stand facing the south." This too would point to the absence of kakṣā. Also the statement in verse 6 that those places shoud be known by varṇana suggests kakṣābhāva, but verse 4 again raises a doubt, for we are to understand gardens etc. by kaksavibhāga. But if there were no kakṣās, as it seems, why then does Abhinava prescribe doors kakṣāvibhāgena ? Or was the kakṣāvibhāga imaginary? Or may it after all be the function of the Mattavāraṇis, which were in a sense distinct from the Raṅgapīṭha and yet formed a part of it ? If we accept Abhinava's second view that Raṅgapīṭha and Mattavāraṇis had the same height this would be rendered possible.

Dr. C. B. Gupta (p. 38) has said that the stage was divided into Kakṣyās (divisions), for the representation of change in scenes and other objects. Kakṣyās were abhyantara, madhya and bāhya, for further details see his book pp. 38–39.

3. Dr. P. K. Acharya has discussed the theatre in his paper on 'The Play-house of the Hindu Period' published in Dr. S. K. Aiyangar commemoration Volume P. 36 ff. I have, however, found that his interpretation at some places is not proper.

(1) He has taken Vikṛṣta in the sense of circular or semicircular (p. 372), but this is not correct as is shown by the measurements given in the text.

(2) The arrangement of pillars as explained by Dr. Acharya differs from what I have said. Those interested are requested to verify both the interpretations from the text.

(3) He says that in the Triangular type, the auditorium should be triangular. This is not vouchsafed by the text.

4. Shri K. R. Pisharoti in his 'The Ancient Indian Theatre' published in Rajah Sir Annamalai Chettiar commemoration Volume (1941) has shown the sitting arrangement of the musicians wrongly.

5. The *Śilparatna* has some discussion about the theatre. But when we compare the description given above with that of the *Śilparatna*,[25] it will, at once be seen that the *Śilparatna* tries to describe the Nāṭyamaṇḍapa which was usually attached to the Royal palaces, while the *Nāṭyaśāstra* describes the usual theatres which were mostly meant for the ordinary people. It is a recognized fact that the rich ancient Indian kings had pleasure gardens, small theatres etc. attached to their spacious palaces,

generally for the diversion of their harem. That the *Silparanta* describes such a theatre, is borne out by the following:

प्रासादसम्मुखे कुर्यान्मण्डपानां चतुष्टयम् ।
मुखमण्डपमादौ तु प्रतिमामण्डपं ततः ।
स्नानमण्डपमन्यं हि नृत्तमण्डपमेव च ।

Here nṛtta is meant as nāṭya, though often it would seem that only nṛtta was meant.* I am appending herewith the relevant verses from the *Silparanta* (see Appendix I.). Inspite of the text being hopeless, it will be seen that the general plan described therein corresponds to the plans as given by the *Nāṭyaśāstra*.

6. *Viṣṇudharmottara* has the following (III, 20 4) about theatres.

लास्यं स्वच्छन्दतः कार्यं मण्डपे यदि वा बहिः ।
नाट्यं मण्डप एव स्यान्मण्डपं द्विविधं भवेत् ॥
आयतं चतुरस्रं तु द्वात्रिंशद्धस्तसम्मितम् ।
चतुरस्रं न कर्तव्यमायतं द्विगुणायतम् ।
हीनाधिकं न कर्तव्यं दृष्टादृष्टशुभप्रदम् ॥
हीने भवति सम्मर्दो विस्तीर्णे नाट्यगेययोः
व्यक्तिर्नैवोपपद्यते तस्मात्तौ परिवर्जयेत् ॥

Lāsya may be presented either in a theatre or in an open space at will; nāṭya should be presented only in a theatre. The theatre might be of two types, rectangular and square. The square should be 32 × 32 sq. hastas.

* Cf. Mankad, *The types of Sanskrit Drama*, Ch 1

7. *Saṅgitamakaranda* of Nārada talks of only the square theatre of 96×96 sq. hastas.

8. *Nāṭyasarvasvadīpikā*, a ms. in BORI (No. 41 of 1918-19) has 128 instead of 108 for the Vikrṣṭa type, see

त्रिविधः संनिवेशश्च विकृष्टश्चतुरस्रशः। Fol. 11, 1.5
त्र्यस्रश्च मंडपस्त्रीणि प्रमाणानि प्रकीर्तितः॥
श्रेष्ठं मध्यं चापरं तु दण्डहस्तकमिष्यते। (1.6)
अत्र वि(कृष्टः) विशालः अपरं कनिष्टमिति भावः
अष्टाविंशच्छतकरान् कुर्याच्चेच्छ्रेष्ठ उच्यते।
चतुःषष्टिकरान्कुर्याद्दीर्घत्वेन तु मध्यमः।
द्वात्रिंशत्करविस्तारो मर्त्यानां योजयेदि (1.8) इ

9. So far we have noted three types of theatre as described by Bharata. The *Bhāvaprakāśanaṁ*,[27] however, has the following three types: Caturasra, Tryasra, and Vṛtta. They are defined by S'āradātanaya thus.

परमण्टपिकैः षड्भिः पौरजानपदैः सह।
राज्ञः सङ्गीतकं यत्र वृत्ताख्यो रङ्गमण्टपः।
वारकन्याऽमात्यवणिक्सेनापतिसुहृत्सुतैः।
यत्र सङ्गीतकं राज्ञः चतुरस्रः स कथ्यते।
ऋत्विक्पुरोहिताचार्यैः सहान्तःपुरिकाजनैः।
महिष्या सह यत्र स्यात्त्र्यस्रोऽसौ रङ्गमण्टपः।

But no measurements are given in this connection by the author. Evidently these are the types of theatres attached to Royal palaces.

10. It seems that *Mānasāra*,[26] a very comprehensive treatise on Indian Architecture has a chapter

on this type of theatre attached to Royal palaces. Dr. P. K Acharya summarises the chapter as follows:

"It (madhyaraṅgavidhāna) is provided with dwarf pillars or pilasters (aṅghri-pāda) and consists of various members (masuraka, vedi, māṇeka, kuṭṭima, upapiṭha etc.) and with eight or sixteen kṣudranāsis. The upper portion is adorned with figures of leographs (vyāli) and crocodiles (makara). From the last but one verse of the chapter it is evident that there must be a close connection between the muktaprapāṅga on the one hand and the siṁhāsana. the makara-toraṇa and kalpa-vṛkṣa, on the other hand, the latter three subjects being discussed in the immediately preceding and the following chapters.

...........it will be seen that materials used for the muktaprapāṅga etc. are wood, stone, brick (terra-cotta?) and various kinds of metals (loha, literally iron)."

The above account however, does not furnish any specific details about the theatre.

NOTES

1. I have relied upon the edition in the Gaekwad Oriental Series, which also publishes, for the first time, a portion of the commentary *Abhinavabhāratī*.

2. *A Dictionary of Hindu Architecture*, by Dr. P. K. Acharya, 1927, Allahabad. (Henceforth abbreviated as DHA).

3. DHA in Appendix I notes more than one hundred and seventy works dealing, more or less, with architecture.

4. Vikṛṣṭa seems to have been used in the sense of rectangular, for Abhinava explains the term at p. 50 thus : 'vibhāgena kṛṣṭo na tu catarasru dikṣu sāmyena.' Moreover the measurements given by the *Nāṭyaśāstra* also point to its rectangular nature, for they are in the case of Vikṛṣṭamadhya, 64×32 and so on. Acharya is wrong in taking Vikṛṣta in the sense of vṛtta or circular. Caturasra is used in the sense of a square and Tryasra in that of a triangle, though Caturasra would etymologically mean a rectangle. Gujarāṭī, even to-day has 'Coras' which means a square and which is a direct evolute of caturasra, the processs being, caturasra = caurassa = coras.

5. Abhinava accepts this view and looking to the context of the whole Adhyāya, this view of the nine divisions seems to be the correct one; yet the *Nāṭyaśāstra* has two verses, repeated twice (13-14, 25-26), which very clearly propound the first view. But these verses seem to have been interpolated, as Abhinava has not commented upon them at both the places.

6. The table of these measurements as given in the text is this—8 aṇus = 1 raja : 8 rajas = 1 vāla : 8 vālas = 1 likṣā : 8 likṣās = 1 yūkā: 8 yūkās = 1 yava: 8 yavas = 1 aṅgula : 24 aṅgulas = 1 hasta : 4 hastas = 1 daṇda. This list substantially agrees with the one given in Kauṭilya's *Arthaśāstra*.

7. The above-mentioned (note 5) nine varieties will be these: Vikṛṣṭajyeṣṭha = 108 × 64. Vikṛṣṭamadhya = 64 × 32; Vikṛṣṭāvara = 32 × 16; Caturasrajyeṣṭha = 108 × 108; Caturasramadhya = 64 × 64; Caturasrāvara = 32 × 32. Tryasrajyeṣṭha, Tryasramadhya, Tryasrāvara. (I have not given the measurements of the Tryasra type as no clear indication of the same is seen in the text.) All these measurements given here by me are in accordance with the 10th verse of the text. That verse explicitly states that Jyeṣṭha is 108, Madhya is 64 and Avara is 32 cubits in length, which apparently means that each of the Jyeṣṭha types, should begin with 108 cubits. According to this understanding I have given the measurements above, but they are quite irrelevant looking to the whole discussion in the paper. In the second Adhyāya, verses 20–90 describe the theatre of 64 × 32 cubits, which the author of the *Nāṭyaśāstra* calls Vikṛṣṭa; and further on the text says that there must be Madhya type only amongst mortals. Connecting both these statements I take this type of 64 × 32 to be Vikṛṣṭamadhya type. Then verses 91–105 describe the type of 32 × 32, which the author calls by the name of Caturasra: this also, I take to be Caturasramadhya on the same understanding. But it will be noted that the measurements given by me above, are not in conformity with the Caturasramadhya type as just noted. Both these statements can be harmonised, I think, in only one way. I quote three verses in this connection.

विकृष्टश्चतुरस्रश्च त्र्यस्रश्चैव तु मण्डपः ॥
तेषां त्रीणि प्रमाणानि ज्येष्ठं मध्यं तथावरम् ॥ ९ ॥
प्रमाणमेषां निर्दिष्टं हस्तदण्डसमाश्रयम् ॥
शतं चाष्टौ चतुःषष्टिर्हस्ता द्वात्रिंशदेव वा ॥ १० ॥
अष्टाधिकं शतं ज्येष्ठं चतुःषष्टिस्तु मध्यमम् ॥
कनीयस्तु तथा वेश्म हस्ता द्वात्रिंशदिष्यते ॥ ११ ॥

It will be remembered that in two of the verses taken by us as interpolated, Vikṛṣṭa was equated with Jyeṣṭha, Caturasra with Madhya and Tryasra with Avara. That statement would be relevant by itself, but if it is taken in connection with these three verses just cited, there will be good harmony in the whole construction. Verse 9 expressly states that Jyeṣṭha etc. are the pramāṇas of Vikṛṣṭa etc. and verse 10 gives these measurements. Connecting both these verses we may say that Vikṛṣṭa has the Jyeṣṭha measurements, which is 108 cubits; therefore its varieties should begin with 108 thus: Vikṛṣṭa-jyeṣṭha = 108 × 64, Vikṛṭamadhya = 64 × 32, Vikṛṣṭāvara = 32 × 16. So also connecting verses 9 and 10, Caturasra will have Madhya measurements i. e. its varieties will begin with 64 thus: Caturasrajyeṣṭha = 64 × 64, Caturasramadhya = 32 × 32, and Caturasrāvara = 16 × 16. I think that this is the only way to harmonise these otherwise conflicting statements.

8 Abhinava explains Raṅgaśirṣa thus: (p. 57 *praviśatāṁ pātrāṇāṁ cāntassthānaṁ* and further on as (p. 63) *tatpātrāṇāṁ viśrāntyai āgacchatāṁ cāguptyai raṅgasya śobhāyai raṅgaśirah kāryaṁ.*

9. This is not quite clear, but Abhinava helps here. I shall quote the text and the commentary.

चतुष्षष्टिकरान्कृत्वा द्विधाभूतान्पुनस्ततः ॥ ३९
पृष्ठतो यो भवेद्भागो द्विधाभूतस्य तस्य तु ।
सममर्धविभागेन (v. l. तस्याप्यधर्धिभागेन)
रङ्गशीर्षं प्रकल्पयेत् ॥ ८०
पश्चिमे च विभागेऽथ नेपथ्यगृहमादिशेत् ।

Comm. चतुष्षष्टिहस्तदैर्ध्याद्विस्ताराच्च (daṇḍa printed here in the edition is incorrect and I delete it) द्वात्रिंशत्करं क्षेत्रं गृहीत्वा मध्ये सूत्रं विस्तारेण दद्यात्। तत्र यत्प्रयोक्तुः पृष्ठतो भविष्यति तदेव पृष्ठम्। तस्य मध्ये विस्तारेण सूत्रं दद्यात्। ततः षोडशहस्तौ द्वौ भागौ भवतः। पृष्ठगतं भागमर्धेन विभज्याष्टहस्तं रङ्गशिरः प्रविशतां पात्राणां चान्तरस्थानं नाटयमण्डपस्य ह्युत्तानसुप्तवदवस्थितस्य रङ्गपीठमुख्यं तदष्टहस्तं शिरः। तत्पृष्ठे तु दैर्ध्याद्धि षोडशहस्तं नेपथ्यगृहं भवति विस्तारात्तु द्वात्रिंशत्करमेव। ननु नैपथ्यादिकं च तत्र गृह्यते पश्चिमे चेति। तत्र रङ्गपीठं विस्तारतः षोडश दैर्ध्यतस्त्वष्टहस्ता इति केचित्। अन्ये त्वेतदेव विपर्यासयन्ति सर्वथा तावद्रङ्गपीठस्यापि विकृष्टत्वं विधेयमिति तात्पर्यम्। यद्वक्ष्यते रङ्गो विकृष्टो भरतेन कार्य (१२-१९) इत्यादि।

Both the text and the commentator are very clear that the length of 64 cubits should be first divided into two equal parts. Thus we will get two parts of 32×32. Then before proceeding further one should properly understand the word pṛṣṭhato in 40 and the word paścima in 41. Abhinava explains that pṛṣṭha means that which is at the back of the actors. Out of the two parts of 32×32 cubits, one is in front of the actor (i. e. the auditorium) and the other at the back of the actor.

This portion of 32×32 sq. cubits at the back of the actor should further be divided into two. Then there will be two parts here thus 16×32 and 16×32. Out of these two, first part of 16×32 is called pṛṣthagata by Abhinava and the other part of 16×32 is called paścima. Abhinava says that this first part of 16×32, should be divided into two (which will be 8×32 each.) Here Raṅgaśirṣa of 8 cubits should be made, and at its back Nepathya of 16×32 sq. cubits should be made. Both the text and the commentator support this interpretation fully. It is clear that Nepathya should be 16×32. In front of the Nepathya there must be Raṅgaśīrṣa of 8×32 and in front of this there must be Raṅgapiṭha of 16×8, though it is not mentioned in the above quotation from the text. But Abhinava has discussed this. He says that according to some, Raṅgapīṭha is 16 cubits long and 8 cubits wide, while according to others it is 8 cubits long and 16 cubits wide. But Abhinava is in favour of the first view. According to this view, the portion (8×32) just adjoining the auditorium will be thus divided. In the centre of this portion there will be Raṅgapīṭha of 16×8 sq. cubits and on both the sides of this Raṅgapiṭha there will be two Mattavāraṇīs of 8×8 sq. cubits each. According to the other view, I think, Mattavāraṇis will be 12×8 sq. cubits each and Raṅgapīṭha will be 8×16 sq. cubits. In this case half the portion (8×8) of Raṅgapīṭha will jut out in the auditorium.

10. The text is not clear as to the use of Mattavāraṇis. Dr. Acharya (DHA., p. 492) has a word 'Mattavāraṇa' which he takes to be 'entablature.' But it does not fit in here. It is quite evident that the Mattavāraṇīs were some special portions of Raṅgapīṭha. They do not serve the purpose of the modern wings, for that is the sense assigned to Raṅgaśīrṣa by Abhinava as quoted above.

About the four columns Abhinava writes thus.

स्तम्भाश्चत्वारो बहिर्मण्डपान्निष्कासनं कृत्वा ध्रियन्ते मण्डपक्षेत्राद् बहिस्तेन भित्तिच्छेदावधौ स्तम्भद्वयं ततोऽपि बहिर्भित्तेरष्टहस्तान्तरं स्तम्भापेक्षयाप्यष्टहस्तान्तरं स्तम्भद्वयमित्येवमित्यष्टविस्तारा समचतुरश्रा मत्तवारणी भवति।

This means that two columns are to be put on the outside i.e. side wall mutually 8 cubits distant. Other two columns are to be placed inside the field of the Raṅgapīṭha, in such a manner that these two columns are 8 cubits distant both from the two walls and from the columns in the wall. Thus a Mattavārāṇī will be 8×8 sq. cubits.

11. In this connection the Nāṭyśāṣtra has: (2, 67-68a),

रङ्गपीठस्य पार्श्वे तु कर्त्तव्या मत्तवारणी ॥
चतुस्तम्भसमायुक्ता रङ्गपीठप्रमाणतः ॥
अध्यर्धहस्तोत्सेधेन कर्तव्या मत्तवारणी ॥
उत्सेधेन तयोस्तुल्यं कर्तव्यं रङ्गमण्डपं ॥

Abhinava has the following to comment:

अन्येषाम् हस्तमानोऽत्र (?) यथा रङ्गपीठापेक्षया च सार्धहस्त-
परिमाण उच्छ्राय: कार्यो मत्तवारण्या तयोरिति द्विवचनं ज्ञापकं तं चरितार्थ-
मितीह नोपेक्षित इति तस्या एव यावानुत्सेधस्तावान् रङ्गपीठस्य॥ तेन
व्रघ्नभूभागापेक्षया सार्धहस्तप्रमाणोन्नतं रङ्गपीठमित्युक्तं भवति॥ तेन मत्तवार-
ण्यालोकेनात्यर्थं रङ्गपीठस्य दुष्प्रेक्षता॥ एतच्चोत्सेधेनेत्येकवचनेन सूचितम्॥
अन्यथोत्सेधाभ्यामित्युच्यते॥

The interpretation of the text is rendered doubtful by the word 'raṅgamaṇḍapa' used in 68a. What does it refer to—raṅgapīṭha or the auditorium? Commentary of Abhinava apparently notes two interpretations: according to one the Mattavāraṇis were one and half cubit higher than the Raṅgapīṭha; according to the other view, which seems to be Abhinava's also, Raṅgapīṭha and Mattavāraṇis had the same height. This second view on the whole seems to be the correct one, for it would be rather unnatural to find Raṅgapīṭha, which would be the centre of all action, to be lower than the Mattavāraṇis. Moreover, if the Raṅgapīṭha and Mattavāraṇis had the same height, it would fit in with two other points. The graded seats of the auditorium require the last row of the seats to be equal in height with the Raṅgapīṭha, according to Abhinava: and our suggestion that the Mattavāraṇis may have been used as Kakṣās would also have some value only if we take it to have the same height as the Raṅgapīṭha.

Incidentally, I note that Raṅgaśīrṣa was higher than the Raṅgapīṭha in the Vikṛṣṭamadhya type and

of the same level in the Caturasramadhya type. See verse 104 (Second Adhyāya).

12. The purpose of Raṅgaśirṣa has already been explained (note 8). Also it seems that there was no wall between the Raṅgapīṭha and Raṅgaśirṣa and that there was a curtain instead (see above). Moreover in Adhyāya fifth verse seventh, it has been pointed out that musicians also should sit in the Raṅgaśirṣa thus: Mārdaṅgika facing the east, between the two doors of the Nepathyagṛha: Pāṇavika on his left: Gāyana (ka?) on the south of the Raṅgapīṭha, facing the north: Gāyākīs in front of him on the north, facing the south, and Vaiṇika on their left, and on their right Vaṁśakārikas.

12a. This means that, in the front wall of the Nepathyagṛha, the central front has a decorated wooden panelling 8 cubits long. This central panelling has two columns at two ends, and two more columns mutually four cubits distant and each 2 cubits distant from two end columns. These pillars have one wooden beam on the top and one at the bottom. Thus there are six wooden beams. This is ṣaḍdārukam, the six-beamed panelling. This wooden panelling is to be decorated by various designs as is described further in verses 81 to 85.

13. For pavement comp. *DHA.*, p. 137.

14. Comm.........*dvāreṇa viddhaṃ parasparasammukhībhūtamadhyaṃ na kuryāt.*

15. This shape is apparently preferred for accoustic properties.

16. Cf Comm. *bhittilepe bhaṅga (śaṅkha) vālukāśuktikālepaḥ.........*

17. Cf. note 7.

18. Cf. note 7.

19. In explaining the view of the Upādhyāya regarding columnation, Abhinava calls Raṅgapīṭha to be of 8×32, which seems to include the Mattavāraṇīs. But previously he gives 8×8 as the measurement of the Raṅgapīṭha. If now we want to apply the proportional measurement of Vikṛṣṭa type to the Caturasra type (Cf. verse 92) and if the Raṅgapīṭha is to be 8×8, then the Mattavāraṇīs must measure 4×8 each. But verse 103 is clear in saying that Mattavāraṇīs shall be constructed according to the measurement given before (*pūrvapramāṇanirdiṣṭa kartavyā mattavāraṇī*). What is this *pūrvapramāṇa*? It cannot be the one given in the Vikṛṣṭa type, that is 8×16. I have, however, shown the Mattavāraṇīs in Fig. 2, as I understand them to be.

20. It will be seen that this accounts for six and not eight columns. I have shown the seventh and eighth columns in Fig. 2 as I have understood them.

21. It has been mentioned before (cf. note 11) that Raṅgapīṭha and Mattavāraṇīs must be higher than the Raṅga, and Raṅgaśīrṣa even higher than the Raṅgapīṭha, and as Raṅga (auditorium) is separately mentioned in this view, I take Adhobhūmi to be

Nepathyagṛha. But this whole portion of the com mentary is so hopelessly confused that, though I have ventured the above suggestion, no coherent interpretation seems possible at this stage.

22. As the details of the first ten columns,* according to Upādhyāya are not explicit, I have not given a separate figure for them. On the whole Abhinava's first view, according to which we have drawn the Fig. 2 seems to be reasonable.

23. The text has this :

द्वारं चैकं भवेत्तत्र रङ्गपीठप्रवेशनम् ॥
जनप्रवेशनम् चान्यदाभिमुख्येन कारयेत् ॥
रङ्गस्याभिमुखं कार्य्यं द्वितीयं द्वारमेव तु ॥

कक्ष्याविभागेन तावत् द्वै (द्वे) द्वारे तेन द्वारमितिजातावेकवचनम् ॥ एकशब्दश्च राश्यभिप्रायेण राशिकरणे च निमित्तं पात्रप्रवेशोपायनं तथा च कक्ष्याध्याये वक्ष्यति "ये नेपथ्यगृहद्वारे मया पूर्वं प्रकीर्तिते ॥ तयोर्भाण्डस्य विन्यास (१३–२) इति ॥ (जनप्रवेशनं च तृतीयद्वारं नेपथ्यगृहस्य येन भार्य्यामादाय नटपरिवार: प्रविशति ॥ अन्यत्तु द्वारमाभिमुख्येन पूर्वस्यां दिशि कुर्यात् द्वारत्रृत्या सामाजिकप्रवेशनार्थम्......॥ एवं चतुर्द्वारं नाटयगृहम् ॥

This means that according to Abhinava's view there were four doors thus: two as explained above (in the nepathyagṛha wall), one by which *bhāryāmādāya naṭaparivārah pravis'ati* and one in the auditorium. This is one view. But Abhinava also notes another view thus (p. 68):

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* Column arrangement as is given by Dr. Subba Rao differs from mine, but he has not discussed the matter at all. I have based my arrangement on Abhinava's commentary.

रङ्गपीठस्य यत्पृष्ठं रङ्गशिरस्तत्र द्वितीयमिति राश्यापेक्षयैकवचनम् ॥ तेन द्वारद्वयमेव रङ्गशिरसि नेपथ्यगतपात्रप्रवेशाय ॥ चकारादन्य (प्रवेशा) अर्थम् (?) जनप्रवेशनद्वारं च त्रीणि वा कार्याणि मतान्तर इति संद्दहीतं भवति ॥

The text, I think, should be read thus............

नेपथ्यगतपात्रप्रवेशाय चकारादन्य (प्रवेशा/र्थम (?) जनप्रवेशनद्वारम् ॥

This view, then recognises only three doors,— two from the Nepathyagṛha and one in the auditorium.

But let us have a clearer view of the text itself regardless of the commentary. All the views are agreed as regards the two doors in the Nepathyagṛha wall. Here again, two more doors are prescribed, one as Nāṭyaśāstra calls it 'raṅgapīṭhapraveśanaṃ' and another in the auditorium. Now the 'raṅgapīṭhapraveśanaṃ dvāram' should mean a door in the wall between Nepathyagṛha and Raṅgaśīrṣa; for the first two doors which are in the wall between Nepathyagṛha and Raṅgaśīrṣa, would lead to Raṅgaśīrṣa and not to Raṅgapīṭha; but here is an explicit statement that it would lead to Raṅgapīṭha, which forces us, I think, to take a door somewhere in the wall between Raṅgapīṭha and Raṅgaśīrṣa. There is an injunction in the *Nāṭyaśāstra* itself that some characters should enter by southern door and some by northern door (13-41). To which of two doors does this refer? Not to the doors in the Nepathyagṛha wall, for they will lead to Raṅgaśīrṣa and not to Raṅgapīṭha. Now if we understand one more door in the wall between Raṅgaśīrṣa and Raṅ-

gapīṭha, as above, that will not help, for how can the actors enter from two different doors as noted above, if there was one door only, leading to Raṅgapīṭha? Therefore, I venture to make a suggestion. If we take this singular in 'eka dvāraṃ' as a collective use, as is done by Abhinava, we may understand two doors which would lead to Raṅgapīṭha. These two doors would be distinct from the two doors in the Nepathyagṛha wall; and these two doors leading to Raṅgapīṭha, would most probably be in the partition wall between the two Mattavāraṇis and Raṅgaśīrṣa (for there was no wall between the Raṅgapīṭha and Raṅgaśīrṣa, as it had a curtain). Thus we can explain the two different doors for the entrance of the actors, because at 13, 41 *Nāṭyaśāstra* uses the terms *pārśvadvāramathottaraṃ* and *pārśvadvāraṃ tu dakṣiṇaṃ*, which would suggest two doors on the two sides evidently leading to the two Mattavāraṇis which formed a part of the Raṅgapīṭha. This may also explain Kakṣāvibhāga (see above).

If we believe in the suggestion made above that the curtain had no place in our ancient theatre but was added later on, then the view of three doors to our theatre would be the earlier one, as, then, the two doors in the Nepathyagṛha wall would naturally lead the characters in the presence of the audience. The view of five doors–2 in the Nepathyagṛha wall, 2 in the wall between Raṅgaśīrṣa and Raṅgapīṭha, and one in the auditorium—would be later i.e. would refer to that time when the curtain was added to our theatre.

24. Cf. note 19.

25. *Śilparatna*, TSS., 1920, ed. by T. Gaṇapati Sāstrī.

26. *Loc. cit.*, p. 199.

27. *Bhāvaprakāśana*, GOS., 1930.

28. *Mānasāra*, ed. by Dr. P. K. Acharya, 1914.

29. The *Nāṭyaśāstra* has a doubtful phrase, which too, seems to point to the curtain being removed or it may even refer to a drop curtain, I am not sure. But here is the reference *dhruvāyām saṃvṛtāyāṃ paṭe caivāpakarṣite (te) kāryaḥ praveśaḥ pātrāṇāṃ nānārtharasasaṃbhavaḥ* XII, 2–3.

APPENDIX I

Regarding RP and RŚ, Shri Manomohan Ghosh (IHQ, June 1933) and Dr. Subba Rao (Appendix to the second edition of Nāṭyaśāstra, published in Gaekwad Oriental Series) hold views which differ from mine. According to Shri Ghosh, RP and RŚ were not two distinct parts of the Indian Theatre but were synonymous terms. Dr. Subba Rao says (P. 440) "What is this Raṅgapīth? It is the pīṭha or base of the Raṅga just as the Raṅgaśīrṣa is the śīrṣa i.e. top or upper surface of the Raṅga, Raṅga being the stage. Raṅgapīṭha is therefore the entire block of the stage having Raṅgaśīrṣa for its upper surface. No separate allocation for Raṅgapīṭha has been made in the text (śloka $33^2/_2$ to 35) and that rightly, became the space covered by the one is also covered by the other." Here he agrees that Raṅga has an upper surface (or Top called RŚ and lower surface (or base) called RP, and yet paradoxically says that the space covered by the one is also covered by the other. This is not consistent. Following this he has, in his diagram, shown only RŚ and not RP. But this is not correct. Even according to him the entire block is to be called Raṅga and its top surface is to be called RŚ and its base is to be called RP. He, like Shri Ghosh, is driven to say that both RP and RŚ are the same because, according

to both of them, original text of NŚ does not mention RP and RŚ separately.

The *NS* itself is very vague about the details of the theatre and I admit that it has no clear instruction about RP and RŚ: but there are one or two points which show that even the writer of *NS* considered them as two separate portions.

(1) *NS*. II, 104 runs thus:

samunnataṃ samaṃ caiva raṅgaśirṣaṃ tu kārayet /
vikṛṣṭe tūnnataṃ kāryaṃ caturasre samaṃ tathā / /

This means that RŚ should be higher in the vikṛṣṭa type and of the same level in the caturasra type. But in comparison with which particular portion of the theatre was it higher or of the same level? If RP and RŚ meant the same portion, this must refer to the auditorium, which would be clearly absurd. A stage on the same level as the auditorium would never be thought of. And Abh. answers the question thus: samunnatamiti raṅgapīṭhāpekṣayā, which seems to be the only possible interpretation. It will be seen that the variant raṅgapīṭha, here, will not alter the position.

(2) *NS*. II, 71 is thus:

raṅgapīṭhaṃ tataḥ kāryaṃ vidhidṛṣṭena karmaṇā /
raṅgaśirṣaṃ tu kartavyaṃ ṣaḍdārukasamanvitaṃ / /

Here apparently two distinct parts are meant: and there is no other variant at both these places.

These two points should show almost definitely that RŚ and RP were different portions of the theatre even according to *NS* itself. There are some other indications pointing to the same conclusion.

(1) The terms RP and RŚ are suggestive of a conception of the whole theatre regarded as a human body. In the body in the form of the theatre, RP will be the back and RŚ will be the head. Abh. has actually expressed this :.........nāṭya-maṇḍapasya uttānasuptayadavasthitasya raṅgapīṭha mukhyam tadastahastam śirah (*NS*., GOS, vol. I, p. 57). This very terminology (RP and RŚ) presupposes this distinction.

(2) That Abh. considered these two as distinct parts of the theatre is fully borne out. On p. 62 he explains their construction separately. (note particularly raṅgapīṭhe kartavye raṅgaśirastāvadāha ....). Again in explaining caturasra type he takes them as two distinct parts (p. 66, read from tatra madhyamakoṣṭakacatuṣke.................raṅgaśirah kuryāt, II, 12-17 of the Comm.) Further while explaining the position of the curtain incidentally, he very clearly mentions them as two distinct parts (p. 212, tatra yavanikā raṅgapīṭhatachirasormadhye).

Again the figures given by Shri Ghosh and Dr. Subba Rao differ from the ones given by me. There is a difference between the figures of Shri Ghosh and Dr. Subba Rao also.

We will first consider Shri Ghosh's figures. According to his plan, the auditorium will cover $\frac{3}{4}$ area of the whole theatre and the stage and tiring room together will cover the remaing $\frac{1}{4}$. According to my plans, the auditorium will cover one half and the other half will be covered by the stage and the tiring room together. In this connection, I must say that Mr. Ghosh's plans are definitely better from the standpoint of the distribution of space. That the stage and tiring room should take up an area as big as the auditorium itself would go against the ordinary rules of architectural distribution of space. I would, therefore, myself like to adopt Mr. Ghosh's plans, of course, adding RŚ thereto, which even then, would leave a fairly big area for the auditorium. But I am afraid, neither the original text of NŚ nor the commentary of Abhinava support such a view. That Abh. does not support this view is clear enough (p. 57). *NS.*, on the other hand, may seem to support it. I, therefore, reproduce the text in question:

catuṣṣaṣṭikarān kṛtvā dvidhā bhūtān punas tataḥ /
pṛṣṭhato yo bhaved bhāgo dvidhā bhūtasya tasya tu //

samam ardhavibhāgena raṅgaśīrṣam prakalpayet/
(v. l. tasyāpy ardhārdhabhāgena, and tasyārdhena vibhāgena)

paścime'tha vibhāge tu nepathyagṛhamādiśet //

The meaning of the first two lines is unequivocal. Take a field 64 cubits in length, divide it

into two equal parts of 32×32 sq. cubits each. Then, out of the back field 32×32 sq. cubits make two equal divisions of 32×16 sq. cubits each. Now the figure will be as under:

c	$c = 32 \times 16$
b	$b = 32 \times 16$
a	$a = 32 \times 32$

According to the first half of the third line above, one of the two portions—*c* and *b*—is to be divided into two (which one is not mentioned in in the *NŚ*.). Mr. Ghosh divides *c* into two equal portions of 32×8 sq. cubits each and calls one the Nepathyagṛha and the other the RP. I divide *b* into two equal parts of 32×8 sq. cubits each and call one the RP and the other the RŚ and reserve *c* the back portion of 32×16 sq. cubits for Nepathygṛha. Unfortunately the text quoted above is not at all explicit about this, and I think that both the interpretations are possible. I however prefer mine, for I believe that (1) RP and RŚ were two separate portions of the theatre, (2) Nepathyagṛha, which, according to Mr. Ghosh's interpretation, will have a width of 6′ in the Caturasra type, would be very unusual, and (3) The *NŚ*. text noted above does not go against my interpretation, while 'paścima' in

the last line above may even go against Mr. Ghosh's interpretation.

Dr. Subba Rao has divided the whole field of 96×32 into three parts thus (1) 32×32=auditorium, (2) 32×16=Raṅgaśirṣa and (3) 32×16=Nepathya-gṛha. The difference between him and me is only this that whereas he considers the middle part of 32×16 as one whole and calls it RŚ, I subdivide this part into two as 32×8 and 32×8 and call the back portion RŚ and front portion RP, putting two Mattavāraṇis of 8×8 each on both the ends of RP. For this I rely on Abhinava, whom Dr. Subba Rao consideres mistaken. I also think that my place is supported by *NS* also. The verses just quoted has the third line:

सममर्धविभागेन रङ्गशीर्षं प्रकल्पयेत् with three variants (१) तस्याप्यर्धं विभागेन, (२) तस्यार्धेन विभागेन and (३) तस्याप्यर्ध-विभागे तु. Here the three readings noted above supports me as according to these readings, the front part of 32×16 is to be sub-divided into two. Even otherwise Dr. Subba Rao, as quoted above, has agreed to call the upper surface of this part as RŚ and lower surface as RP and this is exactly what I have done.

Thus I think that plans given by me are to be retained.

APPENDIX II

1. I append, here, the relevant verses from the *Śilparatna* (TSS), p. 201, verses 60-67.

अथ नाटयमण्डप;

पर्यन्ते प्रतियोनिभाजि बहिरूर्ध्वैवोत्तरस्याथवा
मध्य (सूत्र) स्थे दलिते ततो विभजिते सम्यक् चतुर्वर्गकैः।
स्यादंशः पदकायतिस्तु विततिर्द्वाभ्यां पदाभ्यां युतं
तच्छिष्टा ततिरुत्तरं नटनधाम्नि द्वित्रिसंख्यं मतं ॥ ६० ॥

पदं तिस्रः स्तूप्यो विततिदलस्योत्तरतला-
दुपर्युत्थाधः स्याद्विपदमिति ततस्तु चरणः।
पदं चाधिष्ठानं पदगणनालिन्दचरणा-
न्तराण्यारूढाङ्घ्र्याद्यखिलमुचितं मण्डपमपि (?) ॥ ६१ ॥

एकैकाष्टसु दिक्षु पार्श्वयुगगे द्वे द्वे च भागद्वये
द्व्यष्टौ दीर्घलुपा विदिग्गतलुपास्वाबद्धमूलाः पुनः।
कल्प्याश्छेदलुपाद्वयीषु सचलक्षास्तासु (?) कोणोन्मुखा
द्वेधा सर्वलुपान्तरं तु पदमात्रं चित्रपट्टयुज्ज्वलम् ॥ ६२ ॥

रङ्गं स्वयोनिपरमार्धं इहार्णवाश्रं
वेदाङ्घ्रिरुत्तरलुपाद्युचिताङ्गशोभि।
पश्चान्मृदङ्गपदमस्य ततोऽपि पश्चा-
न्नैपथ्यधाम च विभागविदा निधेयम् ॥ ६३ ॥

रङ्गस्य नीप्रविततिः समसिम्नि मध्य-
स्तूप्या स्वमूलसदनस्य तु पश्चिमायाम्।

स्तूपी च सङ्गमवशात् कुरलेन कल्प्या
प्रायेण हारवितति श्रुतिहस्तदैर्ध्या ॥ ६४ ॥

अथवाष्टाविंशतिभिश्चत्वारिंशतिभिः पुनः ।
विंशद्भिर्वाथ विभजेत् पर्यन्तार्धपदाप्तये ॥ ६५ ॥

देवस्याग्रे दक्षिणतो रुचिरे नाट्यमण्डपे ।
नाहार्धे चतुर्विंशांशे विस्तारं दशभागतः ॥ ६६ ॥

षोडशांशे षडंशा वा कुर्याद्वा सुरमन्दिरे ।
मानुष्यराजधान्यादौ युक्त्या लक्षणसंयुतम् ॥
सर्वं समाचरेन्नाट्यमण्डपेषु यथोचितम् ॥ ६७ ॥

2. In the course of our survey we have seen that rich kings had small theatres attached to their palaces. *Saṅgītaratnākara* has a description of the seat-arrangement in such a theatre, which will be of interest in the present paper. I, therefore, quote below the verses describing the seat-arrangement. (*Saṅgītaratnākara* ASS, VII, 1351 61.)

विचित्रा नृत्यशाला स्यात्पुष्पप्रहरशोभिता ।
नानावितानसंपन्ना रत्नस्तम्भविभूषिता ॥ १३५१ ॥

तस्यां सिंहासनं रम्यमध्यासीनः सभापतिः ॥
वामतोऽन्तःपुराणि स्युः प्रधाना दक्षिणेन तम् ॥ १३५२ ॥

पृष्ठभागे प्रधानानां कोशः श्रीकरणाधिपः ॥
तत्संनिधौ तु विद्वांसो लोकवेदविशारदाः ॥ १३५३ ॥

रसिकाः कवयोऽप्यत्र चतुराः सर्वरीतिषु ॥
मान्यान् ज्योतिर्विदो वैद्यान्विद्वन्मध्ये निवेशयेत् ॥ १३५४ ॥

स्याद्वामेतरे भागे तु मन्त्रिणां परिमण्डलम् ॥
तत्रैव सैन्यमान्यानामन्येषामुपवेशनम् ॥ १३५५ ॥

विलासिनो विलासिन्यः परितोऽन्तःपुराणि च ॥
पुरतोऽपि नृपस्य स्युः पृष्ठभागे तु भूपतेः ॥ १३५६ ॥
चारुचामरधारिण्यो रूपयौवनसंभृताः ॥
स्वकङ्कणझणत्कारनिर्वाणिजनमानसाः ॥ १३५७ ॥
अग्रिमा वामभागे स्युरग्रे वाग्गेयकारकः ॥
कथका वन्दिनश्चात्र विद्यावन्तः प्रियंवदाः ॥ १३५८ ॥
प्रशंसाकुशलाश्चान्ये चतुराः सर्वमातृषु ॥
ततः परं तु परितः परिवारोपवेशनम् ॥ १३५९ ॥
अधिष्ठितं सदः कार्यं दक्षैर्वेत्रधरैर्वरैः ॥
अङ्गरक्षास्तु तिष्ठेयुः सर्वतः शस्त्रपाणयः ॥ १३६० ॥
संनिवेश्य सभामेवं नेता संगीतमीक्षते ॥ १३६१ ॥

APPENDIX III

(Here I have given the senses ascribed to various technical terms used during the course of this paper mostly according to DHA.)

ūha = uppermost portion of a column.

pratyūha = lowermost portion of a column. But ūha and pratyūha, are apparently supplementary to one another e. g. inverse and obverse sides of a carved lotus may represent ūha and pratyūha, respectively.

sañjavana = A rectangular shape.

sālabhañjikā = Statuettes.

nirvyūha = A cross circle, a storey.

kubara = A window, interior window.

vedikā = Pedestal, a railing.

yantra = An architectural member of the bed-stead, a band, so DHA, but here, obviously, it must refer to some other design.

jāla = latticed window.

gavākṣa = A sort of latticed window. with designs like the eyes of a cow.

pīṭha = pedestal, so *DHA*, but it seems that there must be some difference between vedikā and pīṭha. May not vedikā be a portion lower than pīṭha ?

dhāraṇi = a type of pillar, a roof, a tree, a kind of tree of which pillars are constructed.

kapotāli = a pegion-house, crown-work, fillet, gable-edge, cornice.

nāgadanta = *DHA* believes this to be a type of window resembling the hood of a serpent. Abhinava says: nāgadantaṃ stambhordnvanīcasthāṃśakaṃ putrikādhāraṇārthaṃ gajamukham iti kecit,' a peg, a bracket.

koṇa = a kind of house, so *DHA*. (?)

pratīdvāra = 'avāntara dvāra' so Abhinva.

stambha = column. For detailed information about stambha see *DHA*, under that word.

tulā = A balance, a moulding of the column, a mouth, a beam, but none of these senses is suitable here.

dvāra = door, for some interesting details about door see *DHA*, under that word,

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